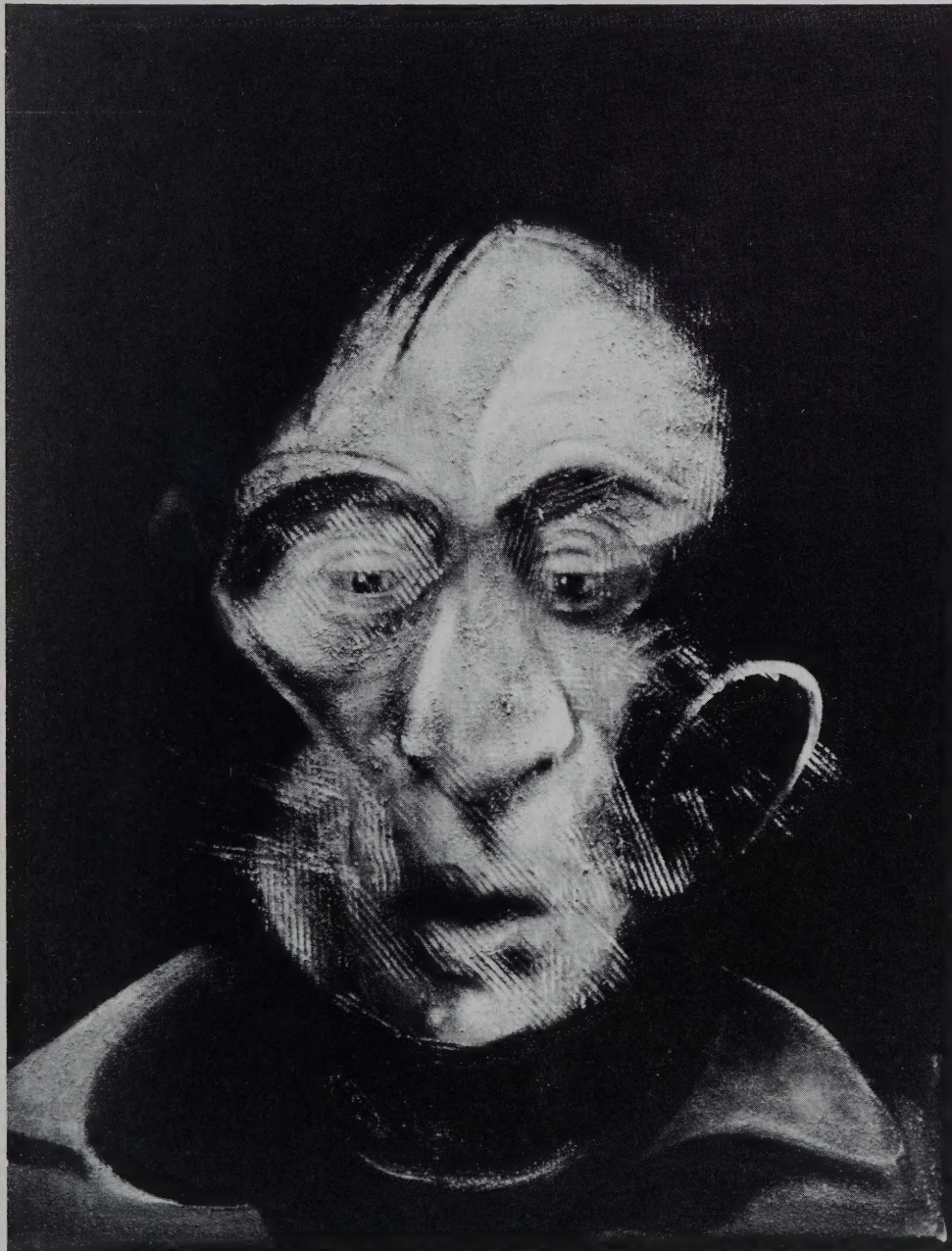


IFARreports

Volume 17, Number 10
October 1996

and The Art Loss Register



**A Self-Portrait
by Francis Bacon?**

**Dali Ink Drawing
Recovered**

**Couple Arrested
in Thefts of
Outdoor
Sculpture**

Self-Portrait by Francis Bacon, *by an Imitator.*

The Uses and Misuses of Science in the Authentication of Art

An IFAR Symposium

Saturday, January 25, 1997
at The Explorers Club, 46 East 70th Street
10:30 am - 4:00 pm

10:30 - 11:15

Fakes, Frauds, and Scientists

Robert Cohon, Curator, Art of the Ancient World
Nelson-Atkins Museum of Art, Kansas City

11:30 - 12:15

"A Little Learning..." – The Detection of Forged Egyptian Antiquities

Edna R. Russmann, Research Associate

Department of Egyptian Art

Brooklyn Museum, New York

Author, *Egyptian Sculpture: Cairo and Luxor*

12:15 - 1:15

Luncheon

(Box lunch provided)

1:15 - 2:00

Reflections on the Limitations of Technical Examination

Norbert S. Baer

Hagop Kervorkian Professor of Conservation

Conservation Center, Institute of Fine Arts, New York University

2:00 - 2:45

An Exceedingly Successful Fake: The Fonthill Ewer

Richard E. Stone

Acting Conservator-in-Charge

Sherman Fairchild Center for Objects Conservation

The Metropolitan Museum of Art

3:00 - 4:00

Panel Discussion: Which Questions Can Science Answer?

Constance Lowenthal, Executive Director, IFAR, Moderator

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IFARreports
incorporating *Stolen Art Alert*

Volume 17, Number 10
October 1996

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A Bacon Self-Portrait—Not by Himself

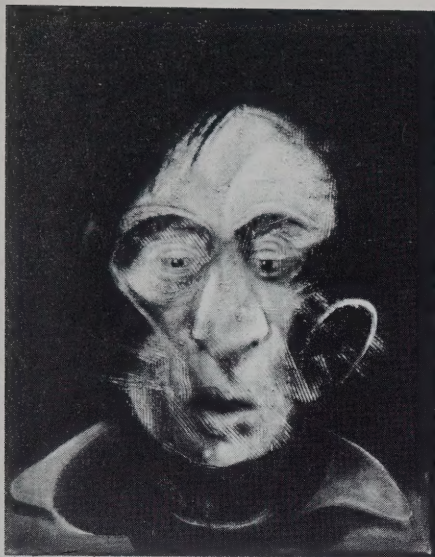


Figure 1. *Study for a Portrait*, 14 x 12 inches, oil on canvas, signed "Francis Bacon 1978" on verso.

Francis Bacon, the British painter who died in 1992, is well-known for his countless portraits and self-portraits. All his biographers, from Dawn Adams to John Russell, have emphasized the importance of the human face in the artist's works. According to his biographer John Russell, "The single head fourteen inches by twelve was from 1961 onwards the scene of some of Bacon's most ferocious investigations" (Note 1). And as if to underline the fact, only one year after Bacon's death an entire exhibition devoted to his "Small Portrait Studies" was put together in October-November of 1993 by the foremost dealer in Bacon's art, the Marlborough Gallery in London (Note 2).

Therefore, it was with a certain curiosity and eager anticipation that IFAR reacted when asked in 1994 to research and authenticate a small oil on canvas, 14 x 12 inches, depicting a male face and signed "Francis Bacon, 1978" on verso. (Fig. 1)

It is not unusual for works of art submitted to IFAR to have little or no provenance. Subjected to the various hazards of their owners' lives, many works have often had a chaotic history. This small portrait attributed to Francis Bacon falls into that category.

Its provenance is difficult to ascertain since it is impossible to trace the itinerary of the painting from its ascribed date of completion (1978) until it surfaced in late 1992 in Australia, where it was acquired by the present owner from the liquidators of a local company. No information could be found regarding one or more previous ownerships—a fact in this case which was extremely disturbing and led to a cautious approach.

Nevertheless, IFAR has followed its usual procedure, first verifying the graphic and artistic qualities of the painting, then consulting with knowledgeable experts in the field.

The dimension of this portrait, its depiction of a man's face, contorted and concentrated, offer some characteristically "Baconesque" features. Similarities abound with some of the portraits included in the 1993 landmark exhibition. Noticeable details in the IFAR portrait echo those known from authentic portraits. For instance, the open collar is reminiscent of the loose jacket collar worn by Bacon himself in "Three Studies for a Self-Portrait" (1976) now in a private collection in Switzerland (Figs. 2-4), a type of casual jacket that Bacon particularly liked since it can already be seen in a self-portrait of 1966.

The rounded form circled with white paint on the left cheek of the model is another Bacon trademark, also present in the Swiss self-portrait and in many other examples. The hair looks different, combed to the right in our picture and to the left in the Swiss picture. But this difference is of no real significance since other self-portraits and, in fact, photographs of the artist show Bacon's hair alternately sideways to the right or to the left. The mouth slightly opened, the large nose emphatically flattened to the right, the arch of the eyebrows closely remind us of another famous Bacon self-portrait, dated 1979, now in the Metropolitan Museum in New York (Fig. 5). And the "Portrait of Michel Leiris" of 1976 (Fig. 6) in the collections of the Musée Pompidou in Paris, immediately comes to mind when looking at the strong highlight—a heavy white curved line—which in both pictures goes from the top of the forehead halfway to the

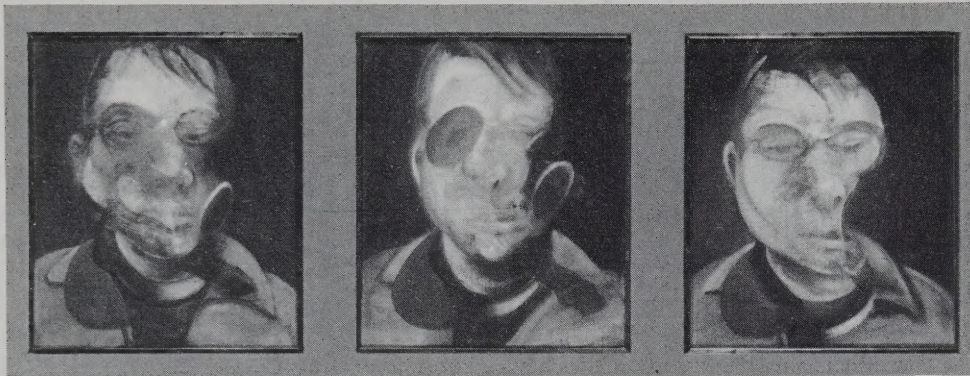
nose, inflicting a kind of twist to the manly face.

As far as technique is concerned, the IFAR portrait also shows some intriguing similarities: the use of corduroy fabric dipped in paint and applied randomly on the face, a sandy surface texture, and heavy impasto are three well-known signs of Bacon's style which appear in our painting. But despite these isolated features, there is an overall stiffness, a painstaking effort (apparent especially in the rendering of the eyes) which seems alien to Bacon's manner. Also missing are those areas, often seen in the background, which are "sedately executed," those light washes where turpentine has been added to the paint to thin it out and let the canvas texture show through (Note 3).

Subtlety and malleability, controlled accidents and chance ways were also an integral part of Bacon's technique. "I rely on chance as much as possible and push the paint around until something happens. I think of myself as an instinctual painter being as close as possible to the nervous system and of the unconscious," Bacon once said (Note 4). This "instinctual" quality is acutely missed in the IFAR painting.

Next come the experts' opinions and their reactions to the painting. Marlborough Gallery in New York and London had already expressed reservations and declined to accept it as being by Bacon. It was partly because of this negative reaction that the owner sought IFAR's assistance. However, because the scholar Ronald Alley, co-author with John Rothenstein of a monograph on the artist in 1964, had written a statement of authenticity on the verso of a photograph of the IFAR portrait, we felt obliged to ask additional experts for their opinions.

Three authorities on the artist were consulted, one in each of the countries where the portrait had been seen (sometimes with a larger work depicting a full-length figure of a seated man). From Switzerland, the dealer Jan Krugier remembered examining the picture and having thought that it was "strikingly Bacon-like but too carefully painted" to be definitely by his hand. A gallery



Figures 2-4. Francis Bacon, *Three Studies for a Self-Portrait*, oil on canvas. Photograph courtesy Marlborough Gallery, London.

executive in New York, who has also seen one of these two pictures but wishes to remain anonymous, said specifically about the IFAR portrait that the color range, namely, the orange-colored overtone, seemed "not perfectly right" to fit with Bacon's palette.

Finally, IFAR turned to David Sylvester, an acknowledged expert on Bacon based in London and author of *The Brutality of Fact, Interviews with Francis Bacon*, 3rd enlarged edition, Thames and Hudson, London, c. 1987 and other exhibition catalogues, monographs, and articles on the artist. He took a more radical and definite stance. Deploring the number of Bacon forgeries on the market, he wrote in a letter dated May 3, 1993, "Unwanted and lamentable books about the Life are not the only unpleasant things that are emerging in

the Bacon world at present. There are also some nasty fakes. Several pictures without a history are on the market and stylistically they resemble one another more than they resemble any work by Bacon."

Sylvester is unswerving in his doubt as to the authenticity of the IFAR portrait. He expressed his opinion in a letter written to IFAR during the summer of 1994, and he further adds his distress over the questionable letters of authenticity accompanying the paintings.

As a result of the above, the questionable provenance and the reservations expressed by the experts we consulted, IFAR holds serious reservations about the authenticity of this portrait.

Beatrix Blavier

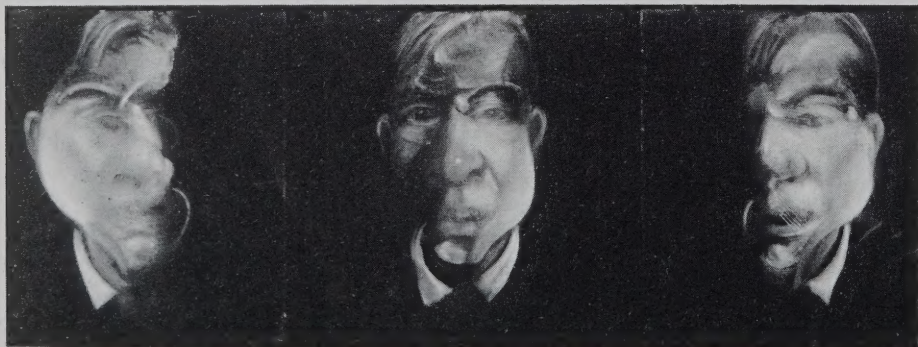


Figure 5. Francis Bacon, *Three Studies for a Self-Portrait*, oil on canvas. Photograph courtesy The Metropolitan Museum of Art, New York.

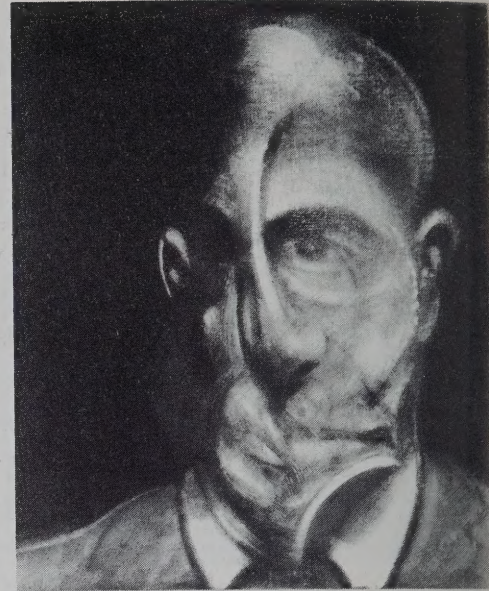


Figure 6. Francis Bacon *Portrait of Michel Leiris*, Musée d'Art Moderne, Centre Pompidou, Paris.

Notes

1. Russell, John, *Francis Bacon*, Thames and Hudson, London, 1993, p. 99.
2. *Francis Bacon 1909-1992—Small Portrait Studies*, exhibition catalogue, Marlborough Fine Art Ltd., London, October 21-December 3, 1993.
3. Durman, Andrew, "Note on Technique" from *Francis Bacon*, edited by Dawn Adams and Andrew Forge, Harry N. Abrams, New York, 1985, p. 231.
4. Quoted from interviews with Hugh Davies, March 6 and August 7, 1973, in *Francis Bacon*, Hugh Davies & Saley Yard, Abbeville Press, New York, 1986, p. 110.

Missouri Couple Arrested in Thefts of Garden & Cemetery Sculpture

Art Loss Register and New York State Police Cooperate to Solve Crimes



The statue attributed to Bessie Potter Vonnoh as it was found in upstate New York in August (left) and the picture from its installation in Missouri in the 1950's (right).

When State Police in Ray Brook, New York responded to a report of a burglary in their area, they had no idea that suspects arrested near the premises would lead them to a trove of garden statuary and a possible trail of theft from Texas through the southern and mid-Atlantic states. But the case quickly unfolded and Randy and Jennifer Ireland, who were originally charged with possession of a forged instrument, burglary, and criminal impersonation, could now face additional charges.

A Bessie Potter Vonnoh statue published in the June, 1996 issue of *IFARreports* has become a key piece of evidence in the case against the Irelands, who are believed to have stolen antiques worth more than \$250,000. The statue was reported as stolen in April to The Art Loss Register by Ridge Park Cemetery in Marshall, Missouri.

The cemetery was not aware of its statue's artistic attribution and registered it with the ALR as a statue by an unknown artist cast in the twentieth century. The attribution to Bessie Potter Vonnoh came from an appraiser assisting the police. Although the cemetery did not have a

recent photograph, the board president sent an image taken when the statue was installed in the 1950s along with a current description of the object including details of its patination and the loss of a bird originally in the right hand.

In September, the New York State Police sent the ALR photographs of the three most valuable and unusual objects seized from the Irelands. Although the appearance of the Vonnoh statue had altered greatly from forty years of outdoor exposure, the ALR determined that the statue in the police photographs was identical to the one in the ALR's files and matched the descriptive information as well.

Once the ALR brought the victim and police together, they were able to determine through unpublished details of the statue's condition that the statue in police custody was indeed the one stolen from the cemetery. To strengthen their case, a New York State Police lab compared the securing bracket of the statue, which the thieves left behind in Missouri, to the statue being held in New York and concluded that the broken welds of the statue and bracket were a match.

The Irelands returned to their home in Forstill, Missouri after posting bail, but receipts and documents they offered to the police indicated that they had not been home in some time. Police have traced a path that began last March in Texas and included stops in Oklahoma, Ohio, Tennessee, Illinois, Georgia, the Carolinas, Virginia, Maryland, Pennsylvania, and New Jersey. When they were stopped near the scene of the burglary by the New York troopers, Mr. Ireland was operating a 1991 van with an altered Missouri registration plate. Mrs. Ireland offered false identification. A search of their property revealed items that were stolen from the Adirondack Center Museum in Elizabethtown, New York. The sculptures were found in a U-Haul trailer in the couple's possession that was also reported as stolen. Several antique urns and garden statues were found in the trailer.

The two other statues in the police photographs were not registered with the ALR and have not been claimed. The first, a figural group attributed to Albert-Ernest Carrier-Belleuse, depicts a woman with three angels and bears the title *Innocence—Troubled by Loves*. The second work is a parrot perched on a tree branch cast in bronze with the inscription "Moigriez" on the base. The remaining antiques, while valuable, are fairly common garden ornaments and potential claimants will need to provide specific descriptions to identify the property with certainty.

The case will be presented to a New York state grand jury soon. The Irelands could also face charges of theft in Missouri. Anyone who may have information related to this case or believes they might be a victim of these thefts should contact Senior Investigator Thomas L. Hickey at the New York State Police in Ray Brook, (518)897-2000.

Jennifer Landes

Art Loss Register Recovers Dali Drawing

Recoveries

Fine Arts

Paintings, Pastels, Mixed Media
Works, Watercolors

The Adoration of the Shepherds. (Italian, 17th Century). Oil on canvas. 190.0 x 126.0 cm. *N90.605.1. Quebec City, Canada. Sep. 11, '90. (IFARreports, Dec. '90, no. 1685)

AIVAZOVSKY, Ivan Constantinovich (Russian, 1817-1900). *Moonlit Landscape*, 1858. Oil on panel. 36.0 x 27.0 cm. *N96.222.1. Yerevan, Armenia. Dec. 27, '95. (IFARreports, June '96, no. 433)

BATTISTA, Giovanni (Italian, 16th Century). *Virgin and Child*. Oil on panel. 95.0 x 55.0 cm. *N91.367.5. Bach, Switzerland. Jan. 21, '91. (IFARreports, Nov. '91, no. 953)

BLANCHARD, Jacques (French, 1600-1638). *The Holy Family Presented with Cherries*, 1630. Oil on canvas. 172.0 x 142.0 cm. *N90.605.4. Quebec City, Canada. Sep. 11, '90. (IFARreports, Dec. '90, no. 1642). *Destroyed.*

CAROLUS-DURAN, Charles Emile Auguste (French, 1837-1917). *Our Lady of the Seven Sorrows*, 1884. Oil on canvas. 160.0 x 109.0 cm. *N90.605.3. Quebec City, Canada. Sep. 11, '90. (IFARreports, Dec. '90, no. 1662)

CLOUET, François (French, 1522-1572). *François I, King of France*. Oil on panel. 28.0 x 21.0 cm. *N91.367.4. Bach, Switzerland. Jan. 21, '91. (IFARreports, Nov. '91, no. 947)

CRANACH, Lucas, the Elder (German, 1472-1553). *Venus and Amor*. Oil on panel. 39.0 x 26.0 cm. *N91.367.1. Bach, Switzerland. Jan. 21, '91. (IFARreports, Nov. '91, no. 951)

DOLCI, Carlo (Italian, 1616-1686). *The Mystical Marriage of St. Catherine of Alexandria*. Oil on canvas. 127.0 x 99.0 cm. *N90.605.5. Quebec City, Canada. Sep. 11, '90. (IFARreports, Dec. '90, no. 1683)



... remember Hotel du Chateau A 3000-2-Rouet...

Salvador Dali, drawing from *The Secret Life*, recovered in New York.

Thirteen years after it was stolen, one of 128 original Dali drawings from *The Secret Life*, Dali's autobiography published in the U.S. in 1941, was recovered by the Art Loss Register. Stolen on June 21, 1983 while on loan for an exhibition at the Salvador Dali Foundation in St. Petersburg, Florida, the drawing surfaced when a dealer in New York City received it on consignment. A potential buyer and collector told the dealer it had been stolen in the early 1980's in St. Petersburg, Florida, certainly casting doubt on its legal status. Concerned and wanting to do the right thing, the dealer contacted the Art Loss Register.

A check of the stolen art database indicated that a drawing had in fact been stolen during that time period in St. Petersburg. Whether it was the same one had to be determined. Acting as a liaison, the ALR put the dealer in touch with Det. Reuben Santiago of the Major Cases Squad of the New York Police Department and provided Det. Santiago with information on the 1983 theft, including an image of the stolen work.

Image in hand, Det. Santiago acted quickly to compare it with the drawing in the dealer's possession. They were identical. The drawing was taken into police custody.

At the time of the theft in 1983, the thief broke the glass on the frame

which held the drawing and extracted the drawing leaving only the debris of shattered glass and a twisted frame. On loan from Enrique Sabater, a private collector and Dali's former secretary, the drawing disappeared for thirteen years.

Joan Kropf, curator of the Dali Foundation Museum, was delighted with the recovery. She said, "I'm very glad to hear that it still exists. It's important to know it hasn't disappeared or been destroyed."

According to police, the drawing had passed through several hands over the course of the years, as is often the case with stolen art. And the consignor, like so many people who come into possession of stolen works, apparently had no knowledge of its history until informed by the authorities.

Recovery was greatly facilitated by the fact that the Dali Foundation registered the theft in 1983. With all of the appropriate information in hand, the police were able to move quickly and decisively. Since the work was insured at the time of the theft, the next step is identifying the legal owner of the work, which according to press reports, has been valued at \$150,000.

Anna J. Kisluk

Stolen Art Alert

In cooperation with the Art Loss Register, the art community, insurance companies, police, the FBI, and Interpol

MEMLING, Hans (Flemish, 1465-1494). *St. Jerome*. Oil on panel. 37.5 x 24.5 cm. *N91.367.2. Bach, Switzerland. Jan. 21, '91. (IFARreports, Nov. '91, no. 945)

MURILLO, Bartolome Esteban (Spanish, 1617-1682). *The Virgin and Child*. Oil on canvas. 165.0 x 102.0 cm. *N90.605.6. Quebec City, Canada. Sep. 11, '90. (IFARreports, Dec. '90, no. 1707)

RUBENS, Peter Paul (Flemish, 1577-1640). *The Annunciation*. Oil on panel. 42.0 x 30.5 cm. *N91.367.3. Bach, Switzerland. Jan. 21, '91. (IFARreports, Nov. '91, no. 946)

UENTO, Corcino de (Italian, 18th Century). *Child with Serpent (the Infant Hercules?)*. Oil on linen. 79.0 x 61.0 cm. *N92.331.10. Namesti nad Oslavou, Czechoslovakia. Feb. 29, '92. (IFARreports, Oct. '92, no. 724)

VERONESE (Italian, 15th Century). *Court Scene*. Oil. 95.0 x 113.0 cm. *N92.331.3. Namesti nad Oslavou, Czechoslovakia. Feb. 29, '92. (IFARreports, Oct. '92, no. 718)

ZURBARAN, Francisco de (Spanish, 1598-1664). *The Virgin Presenting the Chasuble to St. Ildefonsus*. Oil on canvas. 103.0 x 78.0 cm. *N90.605.2. Quebec City, Canada. Sep. 11, '90. (IFARreports, Dec. '90, no. 1708)

GOYA Y LUCIENTES, Francisco Jose de (Spanish, 1746-1826). *The Virgin and Child*. Oil on canvas. 160.0 x 122.0 cm. *N90.605.7. Quebec City, Canada. Sep. 11, '90. (IFARreports, Dec. '90, no. 1709)

Prints, Drawings

CHAGALL, Marc (French, 1887-1985). *David der Harfenspieler*. Lithograph. 45 x 30 cm. N93.136.5. Zurich, Switzerland. May 31, '92. (IFARreports, May '93, no. 367)

Stolen Objects

The stolen works in this publication are grouped under seven categories - Fine Arts, Decorative Arts, Antiquities, Ethnographic Objects, Asian Art, Islamic Art, and Miscellaneous Objects. Within the categories, they are further subdivided by object, type and school.

*Each listing includes a brief description of the work, the IFAR catalogue number, and the date and place of theft. An asterisk * before the catalogue number means that a photograph of the stolen work is available, though not necessarily included in this issue. Anyone wishing further information should contact IFAR.*

All items are registered in the database of the Art Loss Register, with its New York office at IFAR and a London office at 13 Grosvenor Place, SW1X 7HH.

Please note that the information contained in each catalogue entry is supplied by the owner and that IFAR does not accept responsibility for the accuracy of information.

Fine Arts

Paintings, Pastels, Mixed Media Works, Watercolors

American, 19th Century

844 WALKER, William Aiken (1838-1921). *Carolina Beach Scene with Sea Oats and Palmettos on Sand Dunes*. Oil on pressed board and wood. 17.8 x 38.1 cm. *N96.436.1. Charleston, SC. Mar. 7, '94.



844

~Additional Information Received~

Additional information has been provided for the following item, which was published in IFARreports, May 1996.

Decorative Arts

Silver

English, 18th Century

386 BATEMAN, Hester. Tankard, 1786. Sterling. Diam. 12.7 cm. Ht. 21.6 cm. Plain and wide cylindrical body in three sections including the base. Domed lid is hallmarked HB in script on the interior and has a small trefoil decoration on the hinge. Hallmarks HB in script also appear on body close to the lid. *N96.162.1. Norfolk, VA. Mar. 27, '96.





845



846



847

American, 20th Century

845 BOHROD, Aaron (b. 1907). *Madame Van Eyck*. Oil on masonite. 22.2 x 16.8 cm. Signed on the paintbrush: Aaron Bohrod. *N96.417.1. New York, NY. May 9, '96. *Reward*.

846 ELLIS, Fremont (1897-1985). *The River*. Oil on canvas. 25.4 x 35.6 cm. *N96.451.1. Santa Fe, NM. Sep. 25, '96.

847 LEVER, Richard Hayley (1876-1958). *New Rochelle*. Oil. 21.6 x 30.5 cm. *N96.449.4. Bayside, New York. Sep. 21, '96.

848 TUYMANS, Luc. *The Heritage X*, 1996. Oil on canvas. 83.8 x 189.2 cm. *N96.461.1. New York, NY. Oct. 3, '96.

849 WHITNEY, Richard (b. 1946). *Emily Rose*, 1988. Oil. 30.5 x 22.8 cm. Signed u/r. Bears a plaque inscribed: AAPL Grand National 1991/ Oil & Polymer/Grumbacher Gold Medallion Award/& Certificate." In an elaborate wide blue and gilded frame, with gilt sgraffito design in the spandrels; the frame made by Jack Eckberg in 1914. *N96.415.1. Asheville, NC. Aug. 13, '96. *Reward*.

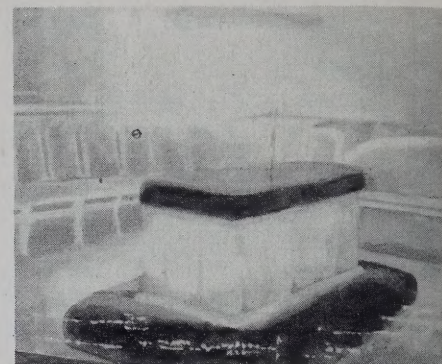
Austrian, 19th Century

850 JANSEN, Severin. *Landscape with Trees*. Mixed media on canvas. 14.0 x 19.0 cm. Low terrain with bushy trees and sparse vegetation. *N96.431.1. Graz, Austria. May 1, '95. Interpol Number: GZII-10a/56/1/9

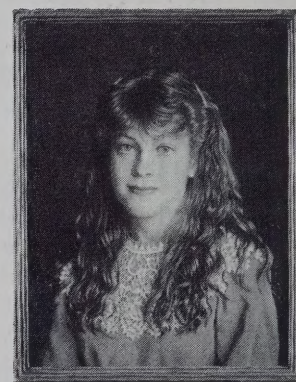
Austrian, 20th Century

851 KOHLWEIN, Josef. *Fresias*, 1970. Watercolor on paper. 31.0 x 32.0 cm. Signed l/r: "Sepp Kohlwein/1970." *N96.431.5. Graz, Austria. May 1, '95. Interpol Number: GZII-10a/56/1/9

852 KRONIG, Hedwig. *Mountainous Landscape with Storm Approaching*. Oil on board. 27.0 x 34.0 cm. *N96.431.2. Graz, Austria. May 1, '95. Interpol Number: GZII-10a/56/1/9



848



849



851



852

853 WEIDINGER, Hubert. *Wood Grouse*. Oil on canvas. 50.0 x 40.0 cm. Dead and leafless trees in a winter landscape with a sitting bird. *N96.434.12. Innsbruck, Austria. Jun. 1, '96. Interpol Number: GZII-10/974/96

854 WEIDINGER, Hubert. *Mountain Landscape*. Watercolor on paper. 50.0 x 50.0 cm. Snowy ground with fallen trees and rocky cliffs. *N96.434.31. Innsbruck, Austria. Jun. 1, '96. Interpol Number: GZII-10/974/96

855 WEIDINGER, Hubert. *Black Rooster*. Watercolor on paper. 50.0 x 70.0 cm. Snowy landscape with bird in left middle ground. With trees and snow capped mountains in the background. *N96.434.2. Innsbruck, Austria. Jun. 1, '96. Interpol Number: GZII-10/974/96

856 WEIDINGER, Hubert. *Pair of Blackcocks*. Oil on canvas. 25.0 x 40.0 cm. Winter landscape with snow-capped trees and mountains and two birds. *N96.434.13. Innsbruck, Austria. Jun. 1, '96. Interpol Number: GZII-10/974/96

857 WEIDINGER, Hubert. *Flowers*. Watercolor on paper. 45.0 x 70.0 cm. Abstract in yellow, green, and red. *N96.434.28. Innsbruck, Austria. Jun. 1, '96. Interpol Number: GZII-10/974/96

858 WEIDINGER, Hubert. *Duck*. Watercolor on paper. 50.0 x 70.0 cm. Two ducks in the foreground flying over a marshland with other ducks in the distance. Signed 1/1. *N96.434.6. Innsbruck, Austria. Jun. 1, '96. Interpol Number: GZII-10/974/96

859 WEIDINGER, Hubert. *Pheasant*. Watercolor on paper. 50.0 x 70.0 cm. Wooded landscape with a flying bird in the center. *N96.434.1. Innsbruck, Austria. Jun. 1, '96. Interpol Number: GZII-10/974/96

860 WEIDINGER, Hubert. *Hunt Scene*. Oil on canvas. 70.0 x 120.0 cm. Two abstract animals running. *N96.434.7. Innsbruck, Austria. Jun. 1, '96. Interpol Number: GZII-10/974/96

861 WEIDINGER, Hubert. *Game Hunt*. Oil on wood. 50.0 x 40.0 cm. Two running animals in a winter landscape. *N96.434.32. Innsbruck, Austria. Jun. 1, '96. Interpol Number: GZII-10/974/96

862 WEIDINGER, Hubert. *Stag Hunt*. Watercolor on paper. 50.0 x 70.0 cm. Stage in rock, hilly landscape. *N96.434.11. Innsbruck, Austria. Jun. 1, '96. Interpol Number: GZII-10/974/96



854



868

863 WEIDINGER, Hubert. *Jungle Flowers*. Watercolor on paper. 70.0 x 45.0 cm. Abstract. *N96.434.30. Innsbruck, Austria. Jun. 1, '96. Interpol Number: GZII-10/974/96

864 WEIDINGER, Hubert. *Caribou*. Watercolor on paper. 50.0 x 70.0 cm. Lakeside setting with rocky shore and two caribou approaching for a drink. *N96.434.4. Innsbruck, Austria. Jun. 1, '96. Interpol Number: GZII-10/974/96

865 WEIDINGER, Hubert. *Fish*. Crayon on paper. 40.0 x 30.0 cm. Fish swimming among sea plants. *N96.434.22. Innsbruck, Austria. Jun. 1, '96. Interpol Number: GZII-10/974/96

866 WEIDINGER, Hubert. *Fish*. Pastel on paper. 40.0 x 30.0 cm. Two fish swimming among sea plants. *N96.434.23. Innsbruck, Austria. Jun. 1, '96. Interpol Number: GZII-10/974/96

867 WEIDINGER, Hubert. *Pheasant*. Oil on canvas. 70.0 x 100.0 cm. Winter landscape with flying pheasant. *N96.434.10. Innsbruck, Austria. Jun. 1, '96. Interpol Number: GZII-10/974/96

868 WEIDINGER, Hubert. *Partridges*. Watercolor on paper. 50.0 x 70.0 cm. *N96.434.5. Innsbruck, Austria. Jun. 1, '96. Interpol Number: GZII-10/974/96-8

869 WEIDINGER, Hubert. *Snipe*. Watercolor on paper. 50.0 x 70.0 cm. Wheatfield at night with bird flying overhead. *N96.434.3. Innsbruck, Austria. Jun. 1, '96. Interpol Number: GZII-10/974/96

870 WEIDINGER, Hubert. *Song Bird*. Watercolor on paper. 100.0 x 100.0 cm. *N96.434.9. Bird on branch in center of forest. Innsbruck, Austria. Jun. 1, '96. Interpol Number: GZII-10/974/96

871 WEIDINGER, Hubert. *Jumping Trout*. Oil on canvas. 70.0 x 50.0 cm. Abstract. *N96.434.8. Innsbruck, Austria. Jun. 1, '96. Interpol Number: GZII-10/974/96

872 WEIDINGER, Hubert. *Jungle*. Watercolor on paper. 70.0 x 50.0 cm. Forest with trees and flowers. *N96.434.14. Innsbruck, Austria. Jun. 1, '96. Interpol Number: GZII-10/974/96

873 WEIDINGER, Hubert. *Jungle*. Watercolor on paper. 70.0 x 50.0 cm. Forest with trees with long fronds. *N96.434.15. Innsbruck, Austria. Jun. 1, '96. Interpol Number: GZII-10/974/96

874 WEIDINGER, Hubert. *Jungle*. Watercolor on paper. 45.0 x 70.0 cm. Tree branches with long fronds. *N96.434.29. Innsbruck, Austria. Jun. 1, '96. Interpol Number: GZII-10/974/96



874



876

875 WEIDINGER, Hubert. *Winter Fox*. Watercolor on paper. 50.0 x 70.0 cm. Fox running across snow-covered field. *N96.434.16. Innsbruck, Austria. Jun. 1, '96. Interpol Number: GZII-10/974/96

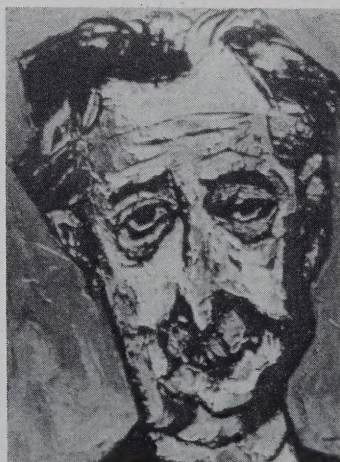
Ecuadorian, 18th Century

876 *St. Anthony of Padua with the Child Jesus*. Oil on canvas. 100.0 x 75.0 cm. *N96.405.3. Quito, Ecuador. Jan. 9, '96. Interpol Number: E-66/5-1996

877 *St. Joseph and the Child Jesus*. Oil on canvas. 100.0 x 75.0 cm. *N96.405.4. Quito, Ecuador. Jan. 9, '96. Interpol Number: E-66/5-1996



877



878

Ecuadorian, 20th Century

878 GUAYASAMIN, Oswaldo (b. 1919). *Portrait of a Man*, 1952. Oil on canvas. 90.5 x 64.5 cm (approx.). Signed: l/r. *N96.406.1. Quito, Ecuador. Nov. 14, '95. Interpol Number: E-65/5-1996

Ecuadorian, Century Unknown

879 *Crucifixion*. Oil on canvas. 125.0 x 95.0 cm. *N96.405.1. Quito, Ecuador. Jan. 9, '96. Interpol Number: E-66/5-1996

880 *Mary Presenting the Christ Child to St. Anthony*. Oil on canvas. 85.0 x 75.0 cm. *N96.405.2. Quito, Ecuador. Jan. 9, '96. Interpol Number: E-66/5-1996



879



880

French, 16th Century

881 *Untitled (Sic Transit Gloria Mundi)*. Oil on canvas. 52.0 x 46.0 cm. *N96.403.1. Tours-sur-Marne, France. Jul. 22, '95. Interpol Number: E-42/4-1996

French, 18th Century

882 DE CHANTILLON, Charles. *Portrait of Napoleon*. Tempera on ivory. 18.0 x 14.0 cm. Oval portrait depicting Napoleon as a young man. *N96.421.1. Elba, Italy. May 9, '95. Interpol Number: E-53/4-1996



881



882

French, 19th Century

883 VALTAT, Louis (1869-1952). *Untitled (House and Horse-drawn Carriage)*. Watercolor on paper. 25.0 x 35.0 cm. *N96.437.3. Neuilly-sur-Seine, France. Dec. 12, '96. Interpol Number: E-34/3-1996

French, 20th Century

884 ATLAN, Jean-Michel (1913-60). *Untitled*. Oil on panel. 60.0 x 50.0 cm. *N96.437.1. Neuilly-sur-Seine, France. Dec. 12, '96. Interpol Number: E-34/3-1996



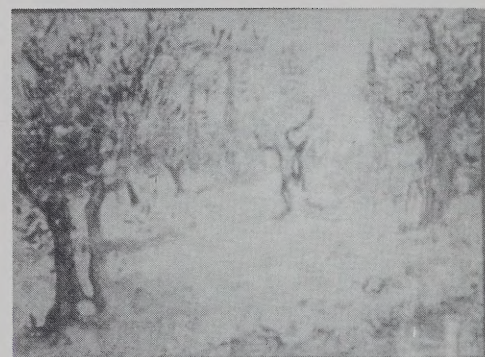
883



884

885 BONNEFOIT, Alain (b. 1937). *Untitled (Landscape with Trees)*. Oil on canvas. 55.0 x 75.0 cm. *N96.437.13. Neuilly-sur-Seine, France. Dec. 12, '96. Interpol Number: E-34/3-1996

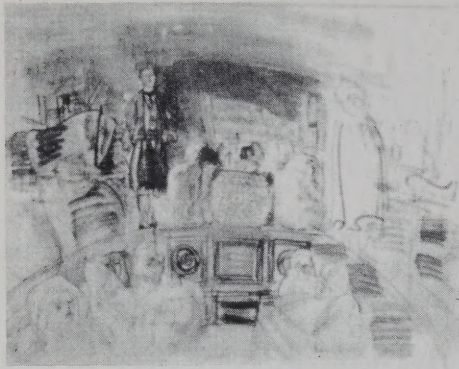
886 DUFRESNE, Charles (1876-1934). *Untitled (Horse and Figures)*. Oil on canvas. 34.0 x 30.0 cm. *N96.437.11. Neuilly-sur-Seine, France. Dec. 12, '96. Interpol Number: E-34/3-1996



885



886



887

887 DUFY, Raoul (1877-1953).
Untitled (Official Visit to a Moroccan Port). Watercolor on paper. 50.0 x 67.0 cm. Signed l/r. *N96.437.9.
Neuilly-sur-Seine, France.
Dec. 12, '96. Interpol Number:
E-34/3-1996



888

888 FRIESZ, Emile-Orthon
(1879-1949). *Untitled (House at Mont St. Victoire)*. Oil on canvas. 52.0 x 63.0 cm. Signed l/r. *N96.437.8.
Neuilly-sur-Seine, France.
Dec. 12, '96. Interpol Number:
E-34/3-1996



889

889 LANSKOY, Andre (1902-76).
Untitled (Interior). Oil on canvas. 50.0 x 73.0 cm. Signed l/r. *N96.437.5.
Neuilly-sur-Seine, France.
Dec. 12, '96. Interpol Number:
E-34/3-1996

890 MINTCHINE, Isaac (1900-41). *Ali Baba and the Forty Thieves*. Watercolor on paper. 25.0 x 32.0 cm. Signed l/r. *N96.437.16. Neuilly-sur-Seine, France. Dec. 12, '96. Interpol Number: E-34/3-1996

891 MINTCHINE, Isaac (1900-41).
Untitled (Seated Figure with Camels). Oil on canvas. 52.0 x 70.0 cm. *N96.437.15. Neuilly-sur-Seine, France. Dec. 12, '96. Interpol Number: E-34/3-1996

892 MINTCHINE, Isaac (1900-41).
Untitled (Street with Figures). Watercolor on paper. 25.0 x 32.0 cm. *N96.437.14. Neuilly-sur-Seine, France. Dec. 12, '96. Interpol Number: E-34/3-1996

893 MINTCHINE, Isaac (1900-41).
Untitled (Women at the Baths). Watercolor on paper. 25.0 x 32.0 cm. Signed l/r. *N96.437.17. Neuilly-sur-Seine, France. Dec. 12, '96. Interpol Number: E-34/3-1996

894 PICABIA, Francis (1879-1953).
Portrait Transparence. Watercolor and ink on paper. 48.0 x 30.0 cm. Signed l/l. *N96.437.7. Neuilly-sur-Seine, France. Dec. 12, '96. Interpol Number: E-34/3-1996



891



892



893



894



890

895 UTRILLO, Maurice (1883-1955). *Sannois Street Scene*, 1937. Watercolor on paper. 31.0 x 50.0 cm. Signed l/r. Inscribed: "Sannois (Seine-et-Oise)" l/l. *N96.408.3. Vandoeuvres, Switzerland. Sep. 27, '95. Interpol Number: E-56/5-1996

German, 18th Century

896 STAHL, Franz Xaver. *Blacksmith*. Oil on canvas. Signed l/r. *N96.433.1. Vienna, Austria. May 13, '96. Interpol Number: GZ D 3192/LS/96

Italian, 18th Century

897 *Miracle of St. Anthony of Padua and Others*, 1737. Oil on canvas. 75.0 x 61.0 cm. Miracle performed by St. Anthony of Padua, Pope Celestine V, and Giovanni Bassando. Under the painting there is a long text beginning with the words "A di 21 gennaio 1737." *N96.423.1. L'Aquila, Italy. Jun. 2, '96. Interpol Number: E-63/5-1996



895



896

Italian, 19th Century

898 CHIRICO, Giacomo de (1844-91). *Cumaean Sibyl*, 1844. Oil on canvas. 75.0 x 61.0 cm. Copy of a painting by Domenico Zampieri known as Domenichino. Ref: 39702 S3 *N96.425.1. Venosa, Italy. Jan. 13, '95. Interpol Number: E-61/5-1996

899 CHIRICO, Giacomo de (1844-91). *Man Playing a Fife*. Oil on canvas. 71.0 x 55.0 cm. *N96.425.2. Venosa, Italy. Jan. 13, '95. Interpol Number: E-61/5-1996



898



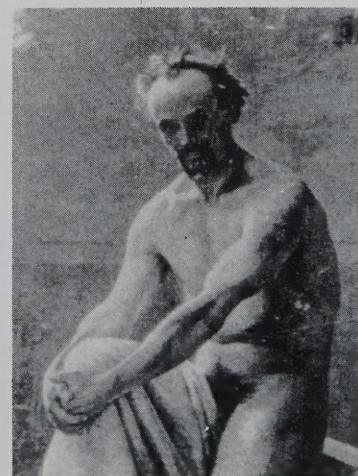
899

900 CHIRICO, Giacomo de (1844-91). *Quinto Prazio Flacco*. Oil on canvas. 119.0 x 91.0 cm. Dated between 1844-1884. Reworking of a more famous painting by the same artist that is signed and dated and hanging in the Regional Palace of Potenza. *N96.425.4. Venosa, Italy. Jan. 13, '95. Interpol Number: E-61/5-1996

901 CHIRICO, Giacomo de (1844-91). *Sketch of a Male Nude*. Oil on canvas. 101.0 x 65.0 cm. *N96.425.3. Venosa, Italy. Jan. 13, '95. Interpol Number: E-61/5-1996



900



901

902 MARTELLINI, Gasparo
(1785-1857). *Adoration of the Magi*,
1840. Oil on canvas. 285.0 x 285.0 cm.
*N96.422.1. Monterosso, Italy.
Mar. 19, '94. Interpol Number:
E-46/4-1996

903 MARTELLINI, Gasparo
(1785-1857). *Presentation of Christ in
the Temple*, 1840. Oil on canvas. 285.0
x 285.0 cm. *N96.422.2. Monterosso,
Italy. Mar. 19, '94. Interpol Number:
E-46/4-1996



902



903

Russian, 19th Century

904 LEVITAN, Ivan (1861-1900). *Les
Forest*. Oil on canvas. 21.0 x 21.0 cm.
Frame has plaque with artist's name,
dates and possibly the title in
Cyrillic. *N96.407.1. Tashkent,
Uzbekistan. Nov. 11, '89. Interpol
Number: E-72/5-1996

Spanish, 20th Century

905 MIRÓ, Joan (1893-1983). *Femme
aux Bijoux*. Carborundum. 45.7 x 58.4
cm. Signed l/r with inscription
"H.C." on the left. *N96.449.2.
Bayside, New York. Sep. 21, '96.



904

Swiss, 20th Century

906 BUFFET, Bernard (b. 1928).
Hydrangeas, 1963. Oil on canvas. 81.0
x 60.0 cm. Flowers in a pot. Signed
and dated 1963 at l/r. *N96.408.2.
Vandoeuvres, Switzerland.
Sep. 27, '95. Interpol Number:
E-56/5-1996

907 GROMAIRE, Marcel
(1892-1971). *Torse au Rideau Rouge*,
1969. Oil on canvas. 81.0 x 65.0 cm.
Signed and dated 1969 l/r.
*N96.408.1. Vandoeuvres,
Switzerland. Sep. 27, '95. Interpol
Number: E-56/5-1996



905



907

Unknown, 20th Century

908 COAT, Tal. *Still Life with Fruit*. Oil on canvas. 40.0 x 55.0 cm. Signed l/r. *N96.437.6. Neuilly-sur-Seine, France. Dec. 12, '96. Interpol Number: E-34/3-1996

909 HABANA, Castro. *Chaos*, 1995. Watercolor on paper. 50.0 x 40.0 cm. Signed l/l: "MAHC;" inscribed: 3/95. Abstract trees in green and yellow with orange and violet in the center. *N96.432.1. Graz, Austria. May 12, '96. Interpol Number: GZII-10b/581/19

910 MATINA, Anna. *Floral Still Life*. Paint on glass. 33.0 x 25.0 cm. *N96.431.3. Graz, Austria. May 1, '95. Interpol Number: GZII-10a/56/1/9

911 NIKITOWICZ, Wladimir. *Flower Piece*. Oil on canvas. 51.0 x 41.0 cm. Signed l/l: "Nikitowich." Larkspur in a vase. *N96.431.4. Graz, Austria. May 1, '95. Interpol Number: GZII-10a/56/1/9

Prints, Drawings

American, 20th Century

912 JOHNS, Jasper (b. 1930). *The Seasons*, 1989. Intaglio. 118.8 x 82.6 cm. Edition No.: 46/59. Signed and dated l/r. Embossed with the publisher's seal. On Arches En Tout Cas paper with Mulberry Chine collé. Published by Universal Limited Art Editions. Third version. *N96.462.1. New York, NY. Aug. 3, '96.

913 MCKNIGHT, Thomas F. (b. 1941). *Art Deco Room*, 1988. Color silkscreen. 86.0 x 96.0 cm. Signed l/r "McKnight" in pencil. Edition no. CLXXV/CC on l/l/ *N96.234.1. Dallas, TX. Sep. 16, '95.



908



913



914



915

914 MCKNIGHT, Thomas F. (b. 1941). *Crescent Bay*, 1988. Color silkscreen. 75.6 x 152.4 cm. Signed l/r "McKnight" in pencil. Edition no. XXXII/CC on l/l. Two creases in the paper in the center. *N96.234.2. Dallas, TX. Sep. 16, '95.

915 MCKNIGHT, Thomas F. (b. 1941). *In the Tropics*, 1988. Color silkscreen. 40.3 x 45.4 cm. Signed l/r "McKnight" in pencil. Edition no. PP 5/6 on l/l. *N96.234.3. Dallas, TX. Sep. 16, '95.

Austrian, 20th Century

916 WEIDINGER, Hubert. *Air Violet*. Silkscreen. 32.0 x 32.0 cm. Edition no. 29/99. Signed: l/r. Abstract in blue, violet and yellow. Biomorph forms with eyes and a bird in flight. *N96.434.21. Innsbruck, Austria. Jun. 1, '96. Interpol Number: GZII-10/974/96

917 WEIDINGER, Hubert. *Earth Orange*, 1992. Silkscreen. 32.0 x 32.0 cm. Edition no. 27/99. Signed and dated 1992 on l/c. Abstract with biomorphic forms and hidden figures, e.g., a ram in u/l. Composition bleeds out onto the frame. *N96.434.17. Innsbruck, Austria. Jun. 1, '96. Interpol Number: GZII-10/974/96

918 WEIDINGER, Hubert. *Fire Red*. Silkscreen. 32.0 x 32.0 cm. Edition no. 23/99. Signed l/r. Abstract in red, yellow, and black. Eyes emerge from a volcanic composition of molten forms. *N96.434.20. Innsbruck, Austria. Jun. 1, '96. Interpol Number: GZII-10/974/96

919 WEIDINGER, Hubert. *Fish*.
Pastel on paper. 40.0 x 30.0 cm.
Two swimming fish. *N96.434.24.
Innsbruck, Austria. Jun. 1, '96.
Interpol Number: GZII-10/974/96

920 WEIDINGER, Hubert. *Fish*.
Pastel on paper. 40.0 x 30.0 cm.
Fish swimming near sea floor.
*N96.434.25. Innsbruck, Austria.
Jun. 1, '96. Interpol Number:
GZII-10/974/96

921 WEIDINGER, Hubert. *Fish*.
Pastel on paper. 40.0 x 30.0 cm.
Three fish swimming with
flowering sea plants. *N96.434.26.
Innsbruck, Austria. Jun. 1, '96.
Interpol Number: GZII-10/974/96

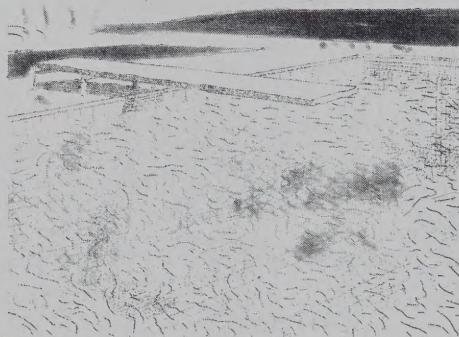
922 WEIDINGER, Hubert. *Fish*.
Pastel on paper. 40.0 x 30.0 cm.
School of fish swimming near
flowering sea plants. *N96.434.27.
Innsbruck, Austria. Jun. 1, '96.
Interpol Number: GZII-10/974/96

923 WEIDINGER, Hubert. *Nature
Green*, 1993. Silkscreen. 32.0 x 32.0
cm. Edition no. 24/99. Signed and
dated 1993. Abstract with primeval
plant and animal forms, scattered
eyes, and reindeer flying on the l/r.
*N96.434.19. Innsbruck, Austria.
Jun. 1, '96. Interpol Number:
GZII-10/974/96

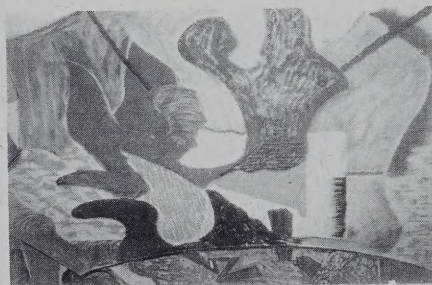
924 WEIDINGER, Hubert. *Water
Blue*, 1990. Silkscreen. 32.0 x 32.0
cm. Edition no. 81/99. Signed and
dated (unclear) l/r. Web-like form
with bubbles and other water
imagery. A fish swims l/r. Image
bleeds onto frame. *N96.434.18.
Innsbruck, Austria. Jun. 1, '96.
Interpol Number: GZII-10/974/96



925



926



927



928

English, 20th Century

925 HOCKNEY, David (b. 1937).
An Image of Celia, 1984.
Lithograph. 125.9 x 99.2 cm.
Edition No.: 6/10. Signed in
pencil. On TGL handmade paper.
*N96.413.1. Brentwood, CA.
Aug. 10, '96.

926 HOCKNEY, David (b. 1937).
Swimming Pool, 1980. Lithograph.
66.0 x 88.0 cm. Edition No.: 23/39.
Signed in pencil l/r. *N96.413.2.
Brentwood, CA. Aug. 10, '96.

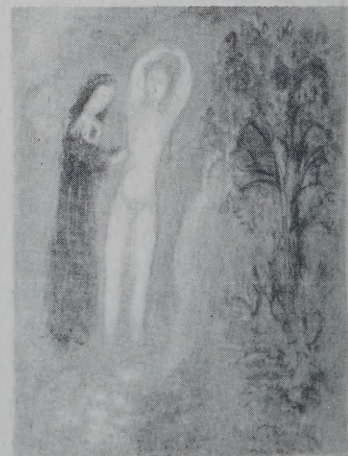
927 HOCKNEY, David (b. 1937).
Twelve Fifteen, 1991. Lithograph.
111.5 x 144.5 cm. *N96.413.2.
Brentwood, CA. Aug. 10, '96.

French, 19th Century

928 VALADON, Suzanne
(1865-1938). *Untitled (Female Nude
Sitting on a Bed)*, 1922. Charcoal
and crayon on paper. 33.0 x 30.0
cm. *N96.437.10. Neuilly-sur-
Seine, France. Dec. 12, '96.
Interpol Number: E-34/3-1996

French, 20th Century

929 CHAGALL, Marc (1887-1985).
Beside the Fountain. Lithograph.
30.5 x 41.9 cm. *N96.449.3.
Bayside, New York. Sep. 21, '96.



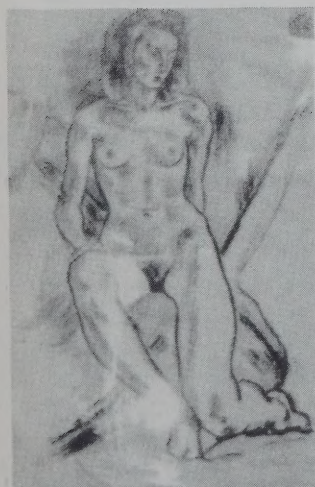
929

930 COCTEAU, Jean (1889-1963). *Untitled (Apalius)*, 1953. Drawing on paper. 30.0 x 20.0 cm. Signed and dated l/c: "Jean Cocteau; 1953." Inscribed: "Apalius." *N96.437.2. Neuilly-sur-Seine, France. Dec. 12, '96. Interpol Number: E-34/3-1996

931 POL, Nathalie. *Untitled (Seated Female Nude)*. Charcoal? on paper. Signed l/r. *N96.437.18. Neuilly-sur-Seine, France. Dec. 12, '96. Interpol Number: E-34/3-1996



930



931

Japanese, 20th Century

932 FOUJITA, Tsuguharu (1886-1968). *Fifth Avenue*. Drawing with watercolor on paper. 25.0 x 34.0 cm. Signed l/r. Inscribed u/l: "5th av." *N96.437.4. Neuilly-sur-Seine, France. Dec. 12, '96. Interpol Number: E-34/3-1996

Spanish, 20th Century

933 PICASSO, Pablo (1881-1973). *Minotaur Aveugle Guidé par une Fillette Dans la Nuit*, 1934. Aquatint. 34.3 x 24.1 cm. Signed l/r, series not numbered, Vollard Suite. *N96.449.1. Bayside, New York. Sep. 21, '96.



932



933

Sculpture

Austrian, 20th Century

934 MOSER, Josef. *Brewer's Wife*. Bronze. 18.0 x 40.0 cm. *N96.445.1. Traunkirchen, Austria. Jun. 28, '96. Interpol Number: GZ P 128/96-32/

935 RANFT, Lotte. *The Beggar Woman*. Bronze. 17.0 x 25.0 x 14.0 cm. Signed on left upper thigh. *N96.435.1. Salzburg, Austria. Jul. 4, '96. Interpol Number: GZII3-UT-3220/9



934



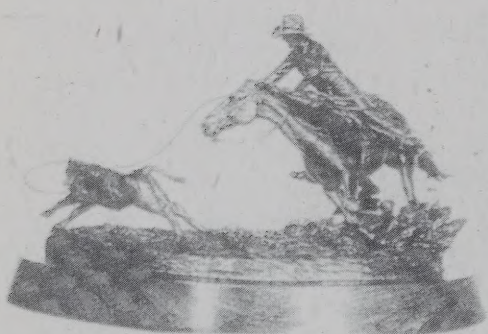
935



936

Canadian, Century Unknown

936 HAUSER, Jim. *07 (Cowboy on a Horse)*. Bronze. 25.0 x 25.0 cm. Edition no. 16/30. *N96.438.7. Calgary, Alberta, Canada. Nov. 18, '95. Interpol Number: E-71/5-1996



937

937 HAUSER, Jim. *Catch Without Coaxing*. Bronze. 25.0 x 46.0 cm. Edition no. 5/20. *N96.438.6. Calgary, Alberta, Canada. Nov. 18, '95. Interpol Number: E-71/5-1996



940



943

938 HAUSER, Jim. *Cowboy Barber*. Bronze. 35.0 x 46.0 cm. Edition no. 6/20. Cowboy, on the right, grooms tail of standing horse, on the left. *N96.438.2. Calgary, Alberta, Canada. Nov. 18, '95. Interpol Number: E-71/5-1996

939 HAUSER, Jim. *No Holds Barred*. Bronze. 41.0 x 25.0 cm. Edition no. 6/20. Cowboy on a rearing horse on small patch of land. *N96.438.5. Calgary, Alberta, Canada. Nov. 18, '95. Interpol Number: E-71/5-1996

940 HAUSER, Jim. *On the Prod.* Bronze. 51.0 x 38.0 cm. Edition no. 14/25. *N96.438.1. Calgary, Alberta, Canada. Nov. 18, '95. Interpol Number: E-71/5-1996

941 HAUSER, Jim. *Out of Cold Storage*. Bronze. 35.0 x 61.0 cm. Edition no. 2/20. A horse and cowboy follow a steer. *N96.438.4. Calgary, Alberta, Canada. Nov. 18, '95. Interpol Number: E-71/5-1996

942 HAUSER, Jim. *The Way it Was*. Bronze. 36.0 x 46.0 cm. Edition no. 15/25. Seated adult holds large horse by the reins, and child holds pony by the reins. *N96.438.3. Calgary, Alberta, Canada. Nov. 18, '95. Interpol Number: E-71/5-1996

French, 19th Century

943 RIVIERE, Theodore-Louis-Auguste (1857-1912). *Susannah the Virgin or Phryne*, 1897. Bronze. Diam. 8.9 cm. Ht. 36.8 cm. Signed on the base proper. *N96.416.1. Goldendale, WA. Aug. 8, '96.

Italian, 18th Century

944 *Angel head*, 1725. Marble. *N96.424.2. Santa Domenica Talao, Italy. Sep. 1, '95. Interpol Number: E-62/5-1996



944

945 *Angels*, 1725. Marble. Pair of marble slabs. *N96.424.6. Santa Domenica Talao, Italy. Sep. 1, '95. Interpol Number: E-62/5-1996



947

946 *Cherub*. Wood. 45.0 x 15.0 cm. *N96.424.1. Santa Domenica Talao, Italy. Sep. 1, '95. Interpol Number: E-62/5-1996



946

947 *Head of an Angel*, 1725. Marble. *N96.424.3. Santa Domenica Talao, Italy. Sep. 1, '95. Interpol Number: E-62/5-1996



948

948 *St. Joseph and the Child Jesus*, 1725. Marble. *N96.424.4. Santa Domenica Talao, Italy. Sep. 1, '95. Interpol Number: E-62/5-1996

Spanish, 20th Century

949 DALI, Salvador (1904-89). *Le Cabinet Anthropomorphique*, 1979. Bronze. 395.0 x 63.5 cm. From the second bronze edition. Edition No.: 98/330. *N96.440.1. New York, NY. Jul. 21, '96.



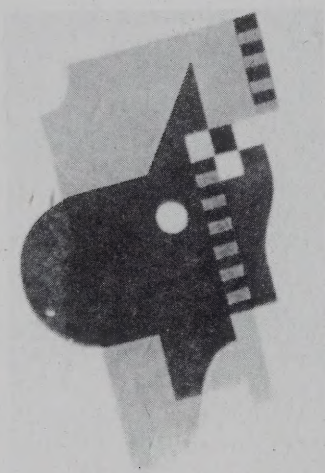
949

Decorative Arts

Miscellaneous Articles

French, 20th Century

950 NOUVEAU, Henri (1901-59).
Untitled (Abstract Composition).
 Collage. 22.0 x 15.0 cm. *N96.437.12.
 Neuilly-sur-Seine, France.
 Dec. 12, '96. Interpol Number:
 E-34/3-1996



950

Candlesticks, Candelabra, Lamps

Italian, 19th Century

951 Candlestick. Gilded wood. Ht.
 72.0 cm. *N96.422.3. Monterosso,
 Italy. Mar. 19, '94. Interpol Number:
 E-46/4-1996

Glass

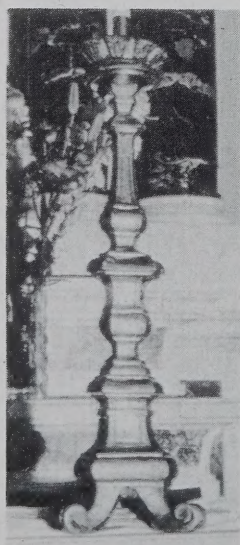
French, 19th Century

952 GALLÉ, Emile (1846-1904).
 Bedside lamp, 1900. Glass. Diam.
 27.0 cm. Ht. 26.0 cm. Base and
 shaded signed: Gallé. Design of
 cherry blossoms. *N96.426.4.
 Zurich, Switzerland. Sep. 2, '95.
 Interpol Number: E-51/4-1996

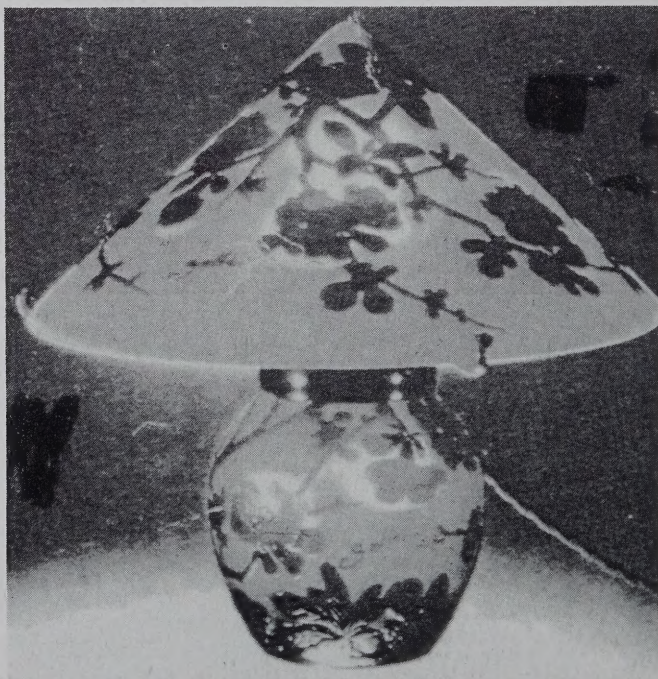
953 GALLÉ, Emile (1846-1904).
 Vase, 1910. Glass. Diam. 15.0 cm.
 Ht. 26.0 cm. Blue and white with a
 brown base and design of white
 and yellow waterlilies. Signed on
 the base. *N96.410.1. Zurich,
 Switzerland. Jul. 20, '95. Interpol
 Number: E-47/4-1996



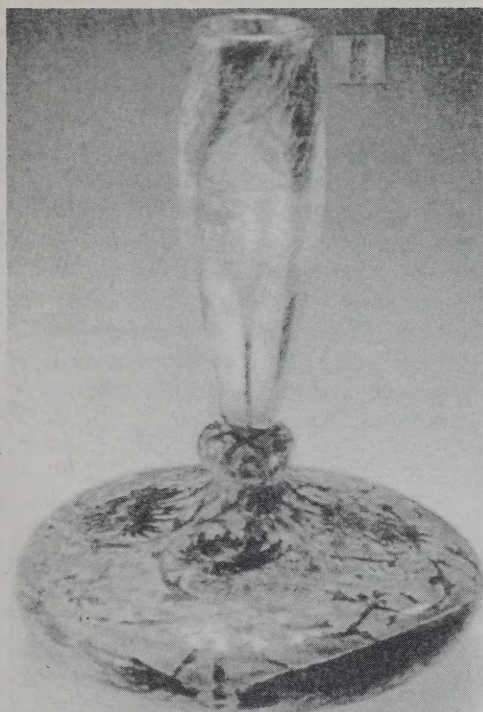
953



951



952



954

French, 20th Century

954 DAUM FRÈRES, Nancy. Vase, 1902. Glass. Ht. 32.0 cm. Base marked with model no. 2048. Includes designs of thistles and other schemes within a square frame. *N96.426.1. Zurich, Switzerland. Sep. 2, '95. Interpol Number: E-51/4-1996

955 DAUM FRÈRES, Nancy. Vase. Glass. Ht. 52.5 cm. Signed: "Daum, Nancy." Yellowish-white at the top and dark blue at the bottom, translucent, design of white narcissi (stems etched in acid) with yellow pistils on a green background. Green and yellow marbling effect. *N96.426.2. Zurich, Switzerland. Sep. 2, '95. Interpol Number: E-51/4-1996

956 DAUM FRÈRES, Nancy. Vase. Glass. Ht. 17.0 cm. Signed: "Daum, Nancy." Marked with cross of Lorraine. Design of snow-covered tree and cranes. *N96.426.3. Zurich, Switzerland. Sep. 2, '95. Interpol Number: E-51/4-1996

957 DAUM FRÈRES, Nancy. Vase. Glass. Lower portion green, yellow and reddish with rising design of intertwined flowering roses and pink buds, stems and leaves with green, yellow and reddish marbling effect. N96.426.5. Zurich, Switzerland. Sep. 2, '95. Interpol Number: E-51/4-1996



955



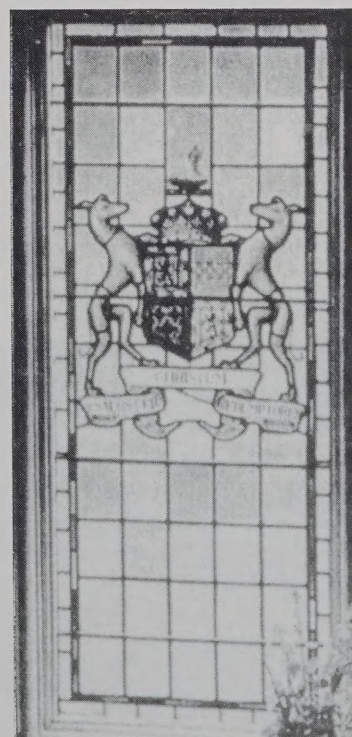
956

Irish, 19th Century

958 Window panel. Stained glass and lead. 150.0 x 60.0 cm. With central coat of arms featuring a crowned shield with the lion of England. *N96.409.1. Enniscorthy, Ireland. Aug. 24, '95. Interpol Number: E-55/5-1996

959 Window panel. Stained glass and lead. 150.0 x 60.0 cm. With coat of arms of England and Scotland impaled including a lion and a crown on top. *N96.409.2. Enniscorthy, Ireland. Aug. 24, '95. Interpol Number: E-55/5-1996

960 Window panel. Stained glass and lead. 150.0 x 60.0 cm. With the inscription: "SALUS PER CHRISTUM REDEMPTOREM" under the shield. *N96.409.3. Enniscorthy, Ireland. Aug. 24, '95. Interpol Number: E-55/5-1996



960

Ethnographic Objects Asian Art

961 Window panel. Stained glass and lead. 150.0 x 60.0 cm. With central coat of arms depicting crowned shield divided into four fields, two of them with three lions each, the two others with three fleur de lys each.

*N96.409.4. Enniscorthy, Ireland.

Aug. 24, '95. Interpol Number:

E-55/5-1996

962 Window panel. Stained glass and lead. 150.0 x 60.0 cm. With central coat of arms depicting crowned shield divided into several fields with standing and walking lions and a stylized figure. *N96.409.5.

Enniscorthy, Ireland. Aug. 24, '95.

Interpol Number: E-55/5-1996

Liturgical Objects

Italian, Century Unknown

963 Censer. Silver. Handmade with heads of saints on the central portion and a bell-shaped top. *N96.424.5.

Santa Domenica Talao, Italy.

Sep. 1, '95. Interpol Number:

E-62/5-1996



964

Ceramics, Pottery, Porcelain

Pre-Columbian, Century Unknown

964 Pottery figure. Terracotta. Ht. 13.5 cm. From the Sinu

archaeological site. *N96.429.1.

Bogota, Colombia. Sep. 22, '95.

Interpol Number: E-49/4-1996

965 Urn lid. Terracotta. Diam. 25.0 cm. Ht. 30.0 cm. Originally came

from the Rio Magdalena

archaeological site. *N96.428.1.

Bogota, Colombia. Aug. 2, '95.

Interpol Number: E-50/4-1996



965

Ceramics

Chinese, 18th Century

966 Chinese Export. Pair of Mandarin palette vases. Chicken skin mounted on bronze. Ht. 41.9 cm. Dimensions are approximate, given as range of 35.6 to 45.7 cm. Some restoration of skin and bronze. Scene appears to depict a village gathering with mountains in the background. *N96.397.1. Palm Beach, FL. Apr. 22, '96.

Miscellaneous

Books, Documents, Manuscripts

American, 19th Century

967 SMITH, Joseph. *Book of Mormon*, 1837. First edition. Original call slips and catalogue numbers missing.

N96.442.1. Cincinnati, OH.

Aug. 1, '96.

968 SMITH, Joseph. *Doctrine and Covenants of the Church of Latter Day Saints*, 1835. First edition. Original slips and call numbers missing; used for substitutes. N96.442.2. Cincinnati, OH. Aug. 1, '96.

Coins

American, 18th Century

969 Scot's small eagle design coin, 1795. Gold. Grade MS-58. On front, bust of a man with a cap on his head facing to the right. Following the profile, the word liberty is engraved along the edge with ten stars on the left side before it and five stars on the right side after the word. The date is placed 1/c. *N96.448.1. Santa Ana, California. Jul. 11, '96.

Stolen Art Index

- American
 Books, Documents,
 Manuscripts 967-68
 Coins 969
 Paintings, Pastels, Mixed Media
 Works, Watercolors 844-49
 Prints, Drawings 912-15
Atlan, J. 884
Austrian
 Paintings, Pastels, Mixed Media
 Works, Watercolors 850-75
 Prints, Drawings 916-24
 Sculpture 934-35
- Bohrod, A. 845
Bonnefoit, A. 885
Buffet, B. 906
- Canadian
 Sculpture 936-42
Chagall, M. 929
Chinese
 Ceramics 966
Chinese Export 966
Chirico, G. d. 898-901
Coat, T. 908
Cocteau, J. 930
- Dali, S. 949
Daum Frères 954-57
De Chantillon, C. 882
Dufresne, C. 886
Dufy, R. 887
- Ecuadorian
 Paintings, Pastels, Mixed Media
 Works, Watercolors 876-80
Ellis, F. 846
English
 Prints, Drawings 925-27
- Foujita, T. 932
French
 Glass 952-57
 Miscellaneous Articles 950
 Paintings, Pastels, Mixed Media
 Works, Watercolors 881-95
 Prints, Drawings 928-31
 Sculpture 943
Friesz, E. 888
- Gallé, E. 952-53
German
 Paintings, Pastels, Mixed Media
 Works, Watercolors 896
Gromaire, M. 907
Guayasamin, O. 878
- Habana, C. 909
Hauser, J. 936-42
Hockney, D. 925-27
- Irish
 Glass 958-62
Italian
 Candlesticks, Candelabra,
 Lamps 951
 Liturgical Objects 963
 Paintings, Pastels, Mixed Media
 Works, Watercolors 897-903
 Sculpture 944-48
- Jansen, S. 850
Japanese
 Prints, Drawings 932
Johns, J. 912
- Kohlwein, J. 851
Kronig, H. 852
- Lanskoy, A. 889
Lever, R. H. 847
Levitan, I. 904
- Martellini, G. 902-903
Matina, A. 910
McKnight, T. 913-15
Mintchine, I. 890-93
Miró, J. 905
Moser, J. 934
- Nikitowicz, W. 911
Nouveau, H. 950
- Picabia, F. 894
Picasso, P. 933
Pol, N. 931
Pre-Columbian
 Ceramics, Pottery, Porcelain 964-65
- Ranft, L. 935
Rivière, T.-L.-A. 943
Russian
 Paintings, Pastels, Mixed Media
 Works, Watercolors 904
- Smith, J. 967-68
Spanish
 Paintings, Pastels, Mixed Media
 Works, Watercolors 905
 Prints, Drawings 933
 Sculpture 949
Stahle, F. X. 896
Swiss
 Paintings, Pastels, Mixed Media
 Works, Watercolors 906-907
- Tuymans, L. 848
- Utrillo, M. 895
- Valadon, S. 928
Valtat, L. 883
- Walker, W. A. 844
Weidinger, H. 853-75, 916-24
Whitney, R. 849

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